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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

Leisure



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Quote of the Month

"No nation can long exist as
a great one, if the industrious,
strong, creative, self-reliant,
ingenious and patriotic are
penalized to the point of dis-
couragement by being forced to
carry the load of those who are
not."

"The character and not the
standard of living of a people is
determinant. The ultimate test
of the Welfare State is whether
it does, or does not succeed in
improving the national character,
and fostering the primary virtues,
which are the sterner ones of
courage, determination, duty,
fortitude and personal responsi-
bility." —Dorothy Thompson

A Critical Report—

AMERICAN MORALS

Following are excerpts from an address by Jenkin Lloyd Jones, first delivered before the Inland Daily Press Association in Chicago, on October 16, 1961. Reprints issued by the "Wisconsin State Journal" of Madison, Wis., were snapped up by the thousands. Since then, the speech has been circulated widely. Mr. Jones delivered substantially the same address before the American Society of Newspaper Editors at New Orleans on April 18, 1962.

By Jenkin Lloyd Jones

This afternoon I am about to inflict upon you a jeremiad.

Long before the prophet Jeremiah uttered his lamentations about the evil behavior of the children of Israel, the world had seen many calamity howlers. We have cuneiform tablets describing the moral decay of Babylon and Chaldea. We have hieroglyphic inscriptions predicting that Osiris and Ra will smite the Egyptians for their wickedness. And so, when I rise today and make some comments about the moral climate of America and about our responsibilities therefor as temporary custodians of America's press, I speak in a very old tradition.

The calamity howler! It is customary to dismiss such fogeyism as I am about to display with a tolerant laugh. For, while it was freely predicted all through the ages that the world was going to hell, it hasn't gone to hell yet. Who can deny that in practically all the crafts and certainly all of the

sciences we are farther advanced than we ever have been? Why not be cheerfully optimistic?

I think I can tell you why: Human progress has never been steady. It has washed back and forth like waves upon a beach. Happily, there has also been an incoming tide, so the waves have washed higher and higher as each great civilization came on.

But the pathway of history is littered with the bones of dead states and fallen empires. And they were not, in most cases, promptly replaced by something better.

Nearly a thousand years elapsed between the fall of Western Rome and the rise of the Renaissance, and in between we had the Dark Ages in which nearly all of man's institutions were inferior to those which had gone before. I don't want my children's children to go through a couple of centuries of dialectic materialism before the sun comes up again.

So the Jeremiahs haven't been so wrong, after all. It is sad to watch the beginnings of decay . . .

The Schools—and Delinquency

We are now at the end of the third decade of the national insanity known as "progressive education." This was the education where everybody passes; where the report cards were noncommittal, lest the failure be faced with the fact of his failure; where all moved at a snail pace like a transatlantic convoy, so that the slowest need not be left behind; and all proceeded toward adulthood in the lock-step of "togetherness". Thus the competition that breeds excellence was to be sacrificed for the benefit of something called "life adjustment".

With what results? We have watched juvenile delinquency climb steadily. We have produced tens of thousands of high-school graduates who move their lips as they read and cannot write a coherent paragraph.

Having neglected disciplines in education, it was quite logical that we should reject disciplines in art. The great painters and sculptors of the past studied anatomy so diligently that they often indulged in their own body-snatching. And today, after many centuries, we stare at the ceiling of the Sistine Chapel or at the walls of the Reichsmusee and marvel at their works.

But this self-discipline is of little concern to the modern nonobjective painter. All he needs is pigment and press agent. He can throw colors at a canvas and the art world will discover him. He can stick bits of glass, old rags and quids of used chewing

tobacco on a board and he is a social critic. He can drive a car back and forth in pools of paint and "Life" magazine will write him up.

Talent is for squares. What you need is vast effrontery. If you undertake to paint a cow, it must look something like a cow. That takes at least a sign painter's ability. But you can claim to paint a picture of your psyche and, no matter what the result, who is to say what your psyche looks like? So our museums are filled with daubs being stared at by confused citizens who haven't the guts to admit they are confused.

But the Age of Fakery in art is a mild cross that American civilization bears. Much more serious is our collapse of moral standards and the blunting of our capacity for righteous indignation.

Our Puritan ancestors were preoccupied with sin. They were too preoccupied with it. They were haggard and guilt-ridden and theirs was a repressed and neurotic society. But they had horsepower. They wrested livings from rocky land, built our earliest colleges, started our literature, caused our industrial revolution, and found time in between to fight the Indians, the French and the British, to bawl for abolition, women's suffrage and prison reform, and to experiment with graham crackers and bloomers. They were a tremendous people. . . .

"We Have Decided Sin Is Imaginary"

In recent years all this has changed in America. We have decided that sin is largely imaginary. We have become enamored with "behavioristic

psychology". This holds that a man is a product of his heredity and his environment, and his behavior to a large degree is foreordained by both. He is either a product of a happy combination of genes and chromosomes or an unhappy combination. He moves in an environment that will tend to make him good or that will tend to make him evil. He is just a chip tossed helplessly by forces beyond his control and, therefore, not responsible.

Well, the theory that misbehavior can be cured by pulling down tenements and erecting in their places elaborate public housing is not holding water.

The crime rates continue to rise along with our outlays for social services.

We speak of underprivilege. Yet the young men who swagger up and down the streets, boldly flaunting their gang symbols on their black jackets, are far more blessed in creature comforts, opportunities for advancement, and freedom from drudgery than 90 per cent of the children of the world...

Clearly something is missing. Could it be what the rest of the world's children have been given—the doctrine of individual responsibility?

Relief is gradually becoming an honorable career in America. It is a pretty fair life, if you have neither conscience nor pride. The politicians will weep over you.

Nothing is your fault. And when the city fathers of a harassed com-

munity like Newburgh suggest that able-bodied welfare clients might sweep the streets, the "liberal" editorialists arise as one man and denounce them for their medieval cruelty . . .

The welfare state that taxes away the rewards for responsible behavior so that it can remove the age-old penalties for irresponsible behavior is building on a foundation of jelly. It is time we stopped this elaborate pretense that there is no difference between the genuinely unfortunate and the mobs of reliefers who start throwing bottles every time the cops try to make a legitimate arrest. . .

When "Dirt" Becomes "Realism"

Finally, there is the status of our entertainment and our literature.

Can anyone deny that movies are dirtier than ever? But they don't call it dirt. They call it "realism." Why do we let them fool us? Why do we nod owlishly when they tell us that filth is merely a daring art form, that licentiousness is really social comment? . . .

And we of the press are a party to the crime. Last year the movie ads in our newspaper got so salacious and suggestive that the advertising manager and I decided to throw out the worst and set up some standards. We thought that, due to our ukase, there might be some interruption in advertising some shows. But no. Within a couple of hours the exhibitors were down with much milder ads.

How was this miracle accomplished?

Well, it seems that the exhibitors are supplied with several different

ads for each movie. If the publishers are dumb enough to accept the most suggestive ones, those are what they get. But, if publishers squawk, the cleaner ads are sent down. Isn't it time we all squawked?

Several months ago an American touring company, sponsored by the State Department and paid for by your tax dollars, presented one of Tennessee Williams' more depraved offerings to an audience in Rio de Janeiro. The audience hooted in disgust and walked out. And where did it walk to? Right across the street where a Russian ballet company was putting on a beautiful performance of the glory of Russia! How dumb can we get? . . .

How a Nation Loses Greatness

When nations cease believing in themselves, when they regard their institutions with cynicism and their traditions with flippancy, they will not long remain great nations. When they seek learning without effort and wages without work, they are beginning to stagger. Where they become hedonistic and pleasure-oriented, when their Boy Scouts on their 14-mile hikes start to hitch, there's trouble ahead. Where payola becomes a way of life, expense-account cheating common, and union goonery a fiercely defended "right", that nation is in danger. And where police departments attempt to control burglary by the novel method of making it a department monopoly, then the chasm yawns. . . .

What Can Be Done About It

It is time we hit the sawdust trail. It is time we revived the idea that

there is such a thing as sin—just plain old willful sin. It is time we brought self-discipline back into style. And who has a greater responsibility at this hour than we, the gentlemen of the press?

So I suggest:

Let's look to our educational institutions at the local level, and, if Johnny can't read by the time he's ready to get married, let's find out why.

Let's look at the distribution of public largesse and if, far from alleviating human misery, it is producing the sloth and irresponsibility that intensifies it, let's get it fixed.

Let's quit being bulldozed and bedazzled by self-appointed longhairs. Let's have the guts to say that a book is dirt if that's what we think of it, or that a painting may well be a daub if you can't figure out which way to hang it. And if some beatnik welds together a collection of rusty cogwheels and old corset stays and claims it's a greater sculpture than Michelangelo's "David", let's have the courage to say that it looks like junk and probably is.

Let's blow the whistle on plays that would bring blushes to an American Legion stag party. Let's not be awed by movie characters with barnyard morals, even if some of them have been photographed climbing aboard the presidential yacht. Let us pay more attention in our news columns to the decent people everywhere who are trying to do something for the good of others.

In short, gentlemen, let's cover up the cesspool and start planting some flowers.

MUSIC AT THE U.A.C.

By Dr. Frank Churchley

There has been a tremendous growth in music programs of the University in Calgary in recent years. The music faculty has grown from a single professor to three full-time faculty members. The facilities on the new campus in north-west Calgary include the most up-to-date equipment that is available. The future is indeed bright for music in Calgary.

Three different courses of study are offered in Calgary: the Bachelor of Music, Bachelor of Arts music pattern and the Bachelor of Education music major and minor. This past year for the first time there are B.Ed. music specialists graduating who have

covered their full four years of study on the Calgary campus. The complete B.A. degree in music can also be obtained in Calgary.

Common Subjects

There are several subjects that are common to all three music programs. Everyone takes the basic music course which includes a survey of music literature and choral techniques. English 240 is also common to the three programs. The differences in the three music programs are mainly in the amount of specialization.

The B.Ed. music major and the B.A. music pattern have approximately the same amount of music content. The



The University of Alberta Calgary Faculty Trio.

B.A. music pattern is a three year program designed to give the student a good general education with some emphasis on music. In order to be certified to teach in Alberta schools, the B.A. music graduates must take a year of courses in the Faculty of Education. The B.Ed. music major or minor is a four year program which includes both content courses and professional courses in teacher education.

Although students may teach after two years of this program, the complete four years of study gives them a far better background and preparation for teaching.

More Courses

The Bachelor of Music program provides the student with many more music courses than the other two programs. There is a considerable stress on instrumental and choral work. The students take brass, woodwinds and string classes as well as intensive individual tuition on the instruments that they have chosen for their major and minor performing media. Music Literature, Music History, Theory, Composition, Orchestration and Acoustics are other fields that receive much attention throughout the three year's course of study. To round out their education the B.Mus. students take English and three other optional Arts and Science courses.

The facilities of the U.A.C. Music Department are outstanding. The department is located in the south end of the Arts and Education Building on the new campus just off Calgary's Banff Trail. The center of the music area is a large rehearsal theatre, which is equipped with the latest in stereophonic sound systems. Behind

this main rehearsal and lecture room is an instrument storage and repair area. The University's complete set of all the standard orchestra and band instruments are kept here. These instruments are used by the students in the instrumental labs and may be borrowed for additional practice. Practice rooms are provided for the use of individuals or small ensembles. These practice rooms are supplied with new pianos, music stands and chairs. For certain class periods during each week, all the pianos are moved to the large rehearsal theatre, where music education students receive group instruction in keyboard techniques that will be useful to them as future school teachers.

New Laboratory

The University has also a new record listening laboratory and music library. Here students may listen to either assigned records or records of their own choice using new stereophonic earphones. By this means, thirty-six students can listen to up to six different recordings at a time without disturbing anyone. The record library is already well stocked and is being constantly expanded.

The three faculty members all have a rich background of academic qualifications, school teaching and concert performances. Dr. Frank Churchley is the senior member of the department. Dr. Churchley has taught at Stamford Collegiate in Niagara Falls, Ontario, at Victoria College and at Columbia University in New York where he received both Master's and Doctorate degrees. His undergraduate work was done at the University of Toronto's Faculty of

Music and he also holds the A.R.C.T. and L.R.C.T. degrees in piano pedagogy and performance from the Royal Conservatory of Music, Toronto. Part of his graduate work was at the Fontainebleau School of Music in France where he studied with Robert Casadesus and Nadia Boulanger. Dr. Churchley is President of the Alberta Music Educator's Association and member of the National Council of the Canadian Music Educator's Association.

Noted Violinist

Professor Querten Doolittle as violinist and violist has been a member of the Indianapolis Philharmonic and the famed Eastman Philharmonic; he is now a violist with the Edmonton Symphony and principal violist for the Calgary Philharmonic. He is also violist with the Alberta String Quartet. During the occupation, he conducted a U.S. army chorus in Czechoslovakia and Germany; in North Dakota he conducted premier performances of two contemporary works for Chamber Orchestra. A graduate of Ithaca College, he received his Master of Music degree as a scholarship student at Indiana University. Further graduate study was done at Yale's Norfolk School of Music and the Eastman School of Music from which he will soon receive his Doctorate in Musical Arts.

Dr. Stanley Finn is a distinguished clarinetist and composer who joined the faculty of the University in Calgary this year and has just been appointed Associate Conductor of the Calgary Philharmonic. For eleven years he was a member of the faculty of Michigan State University. His B.A. and M.A. were earned at Colo-

rado College and his Ph.D. in Theory and Composition is from the State University of Iowa. In composition he studied with Roy Harris and Paul Hindemith. His compositions "Prelude and Dance" and Symphony No. 1 have been performed by major orchestras.

Other Activities

Extra-curricular music activities are many and varied at U.A.C. The U.A.C. Glee Club of approximately one hundred voices is composed of students of all faculties who like to sing. The Glee Club has been heard on radio and T.V. as well as appearing on major concert series. The U.A.C. Glee Club was sponsored by the Cultural Development Branch on its second annual "Maytime in Alberta" Spring Tour.

The U.A.C. String Ensemble has also made great strides in the past two years. Conducted by Professor Querten Doolittle, this group has performed such works as Bach, Brandenburg Concerti and Vivaldi Concerti Grossi. Brass and woodwind players will be added to the group, forming a Chamber Orchestra.

There are many special musical events at U.A.C. during the academic year. In the past year the Excelsior Glee Club, the Alberta Chamber Music Players and Kenneth Perkins, Violinist, have appeared. Many student recitals are also held.

Several scholarships and other financial aid are available for promising students. For information about scholarships and music courses, at U.A.C., contact Dr. Frank Churchley, Associate Professor, University of Alberta, Calgary.



Mrs. Oestreich checks for repairs, while Miss Todd catalogues and numbers new books.

A Hospital Library

By Jean Knott

On Monday, Wednesday, and Friday of each week, a group of volunteer ladies trundle wheeled carts, loaded with books, through the wards of the University Hospital in Edmonton. Hard-covered books, pocket books, magazines, even comic books and jig-saw puzzles are distributed to bed patients, while others who are

allowed up or in wheel chairs, visit the library to make their selection from the well-stocked shelves.

Most of the volunteers are members of the University Women's Club. They are assisted frequently by Hospital Auxiliary members and other interested volunteer groups.



The University Women's Club began work in the University Hospital in Edmonton, in 1925, with a children's story hour, parties, and a small collection of books. They later began a teaching program for the children and, in 1935, formed a library committee for the sole purpose of handling books. For the past 27 years, the library service has been provided regularly to the patients in the hospital.

Start Study Group

A few years ago, the Club set up a study group, to delve into the background of hospital library services, and found themselves deep in the highly specialized and fascinating

subject of Bibliotherapy. Since that time they have been working towards the establishment of a complete library from which patients and staff alike may derive benefit. Patients who suffer from diabetes, for example, will be able to borrow books which will inform them in layman's language about their illness, and how to learn to live with it. Specific types of books may be prescribed by psychiatrists for patients suffering from mild mental disorders, as a form of therapy.

Up until last year, the books were stored in such varied places as closets, a corridor off the laundry room, and the Women's Auxiliary office, but, with the renovation of the hospital recently, one room was set aside for the Library, fitted with shelves and a large work table, and the long hoped-for dream of the University Women's Club was realized. Since then, the Club has been busily engaged in cataloguing and card-indexing all of the 1472 hard-covered books, and almost as many pocket books, and labelling shelves according to topics. Damaged or worn books are repaired and recovered by Mrs. H. L. Oestreich, a former librarian in Edmonton public schools, who has also been active in much of the cataloguing and recording.

Heavy Losses

The library suffers a fairly heavy book loss, due to the fact that many books are inadvertently carried home by patients or visitors. Most of the bed patients prefer the pocket books, mainly because they are lighter and easy to handle. However, there is

a large turnover of all types of reading material, although actual circulation figures are not presently available. In addition to the library and ward service, the volunteers also see to it that the waiting rooms and sitting-rooms on each floor are kept supplied with fairly recent issues of magazines and periodicals.

All of the books have been donated to the Library. Members of the Club themselves have provided a great number; appreciative patients and visitors have given many; and various service clubs have donated others. When approached by the Club, the German Consulate provided a large number of excellent books in German, the Ukrainian Women's Benevolent Society has furnished many Ukrainian language books; and in addition there are a number of volumes in French as well. Typical of the donations received was a cardboard box, contain-

ing a complete set of the works of Honore Balzac, which was just "left at the door" one morning recently.

All Voluntary

The entire library service is voluntary. Members of the Club give freely of their time to this cause, and materials for repairs and maintenance of the books are purchased out of the Club membership fees.

The Edmonton University Wcmen's Club shares with the McGill University Alumni Association of Montreal the distinction of being the only two University Clubs in Canada who operate a hospital library service.

It is the ultimate goal of the Club to establish a complete central library service for the University Hospital, from which staff and patients alike may derive pleasure, therapeutic and educational benefits.



A patient is assisted in making a selection from the "bookmobile" by Mrs. G. L. Mowatt, while his roommate chooses his reading material.

FAITH IN VOLUNTEERS

From a talk by Mr. Riddel, assistant director of the Community Recreation Bureau of the Alberta Government.

Did you ever stop to think that you might change the world? That you can be a tremendous influence for excellence, for evil, for mediocrity?

As a volunteer leader in the wide field of Recreation, you are dealing with people and your influence could be felt around the family, the community, the country, even the world.

The importance of recreation is no longer guess work. For years, there has been mounting proof there is no finer art to be enjoyed than the art of living, working and playing happily together.

It is interesting to note that "75% of the people employed in North America today are earning their living at jobs that did not even exist 50 years ago."

What does this mean?

We are faced with an entirely new set of problems, new economy, working conditions, labor saving devices, mass production, speed, shorter work week and ever increasing spare time.

Labor problems can be solved and worked out. This is a tangible, definable area of endeavor. But not so

**By Jack Riddel
Community Recreation Bureau**

with leisure time; this is the intangible, undefinable way of life that has revolutionized our society and culture.

We therefore must solve our mounting problem of free time for—"At labor we earn a living, but at leisure we earn a life". Dr. Menninger states, "Society's enormous loss of man power because of personality disorders, whether measured in money, time or effectiveness, is a problem of health as well as economy."

This is a rare opportunity for, far too seldom, do recreation people generally have a chance to express their sincere appreciation to volunteers for all the work they do. You should hear the recreation staff meetings and how boastful the directors are of the work done by volunteers. We rapidly switch from one season of activities to another with successes and failures measured in statistics and other reports, evaluated with the number of volunteers as a statistical entry also. But believe me, deep down in our hearts we say:—"Thank you so much all you wonderful people that did the bulk of the work." Recre-

ation people are notorious for their neglect in communications and one of these major neglects is in personal contacts with the workers.

In this very young profession, we all must realize that the majority of projects were started by volunteers, but when a worthwhile thing catches on it grows and develops rapidly and soon reaches beyond part-time or voluntary leadership capabilities, and so in this manner has developed many public recreation departments. But even as professional workers, we still must have that deep desire to serve people.

An English philosopher, L. P. Jacks said:—"We have two major problems to solve in this world. One is labor and one is leisure, of the two, leisure is by far the greater." Dr. Earle Zeigler, University of Western Ontario in a recent address, took a detailed look at this problem and with a rough compilation, showed how a typical person who has reached 70 years of age spends his life—it's interesting to note that—23 years sleeping, 19 years working, 6 years eating, 6 years travelling, 4 years ill, 2 years dressing, 1 year in religious work and 9 years in amusement—so in this rough compilation—what happens if the scale of 19 hours work to 9 hours amusement tips the other way. And it is. Work hours are getting shorter, distances are disappearing, and more than ever this statement is true, "No civilization in history has ever survived that has not learned to use its leisure wisely."

We so often use the term "Recreation", but fail to define it more closely. Just for a review let me quote

from a preamble prepared for Recreation by the American Association for Health, Physical Education and Recreation (in Canada we have the Canadian Association counterpart).

"Recreation is a basic need for living in a democratic society. It may be organized or a spontaneous activity under governmental, voluntary or private auspices.

For the individual recreation may be any wholesome leisure experience engaged in solely for the satisfaction derived therefrom.

It includes games and sports, camping, hiking, dancing, picnics, discussion groups, drama, music, arts and crafts and other activities of personal choice. Recreation may be an individual hobby or an experience shared with others. It is man's principal opportunity for enrichment of living."

We often say there is such a demand on our time we have no time for Recreation of our own and yet, you and I would not volunteer if we did not believe and did not get a satisfaction out of an experience shared with others.

In Recreation departments there is the huge problem of finances and I can say first hand that all demands, requests, can never be met. To keep the mill rate in line and serve first things first, a recreation budget must be planned well in advance.

When I travel to new towns and areas, I usually look to see how many people are involved in programs. I then know if there is a good leader or not. I believe we can judge a recreation director and the job he is doing

by the number of volunteers in his program.

Let us take a look at what volunteers can offer,—skill, intelligence, enthusiasm, organizational ability and leadership in a wide variety of activities in an area. "If it's worth doing at all, it's worth doing well." is an old opinion but still so true. If we are involved in a program then we should be able to talk it up, sell other people on the values. The more propaganda you can spread about sound recreation will eventually affect the philosophy of the entire community towards recreation services.

What about the other angle on volunteers? Can we get the right person in the right job? We can never be satisfied with just having a warm body in charge of programs. You people as recruiters of other workers should keep in mind such attributes as adaptability, high personal conduct, willingness to work with others democratically, readiness to benefit by training and constructive criticism, emotional stability, workman like approach. No volunteer should be encouraged to engage in a program unless he or she is willing to undergo some training relative to the philosophy and operation of the particular community program.

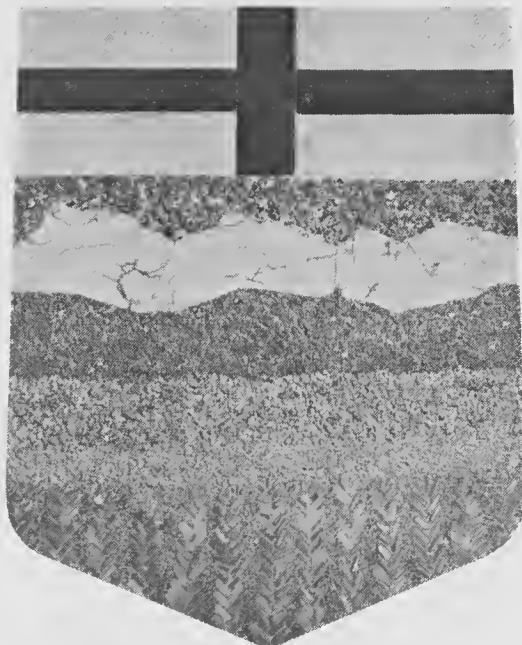
I know how difficult it is to attend such training schemes. But it seems if you want a job done, contact a busy man.

Volunteers from various social and economic strata of the community working together can better understand each other and give a better interpretation to the professional worker.

There are certain problems that arise which has prompted someone to construct a suggested Bill of Rights for the volunteer.

1. The volunteer has the right to expect a continuous program of help, encouragement and training in order to serve more competently.
2. The volunteer has the right to have his task limited to a definite period so that he may have the satisfaction of a job well done. We cannot usually expect the volunteer to give unlimited time to the recreation program because of the pressure of his regular job.
3. The volunteer has a right to have the opportunity to advance the program by suggesting new ideas, offering service and sharing in the achievement.
4. The volunteer has the right to understand the time and place at which the service is to be performed, the duration of the assignment, the nature of the duties to be carried on, the individual to whom he is to report, the type of records to be kept, or the materials to be provided.
5. The volunteer has a right to be made to feel that there is a genuine need for the work that they are asked to do. The assigned tasks must be adjusted to his abilities, must be definite, and should preferably be in writing.
6. The volunteer has a right to see the relationship of his task to the objectives and functions of the department. He has a right to be given a place to work which is properly maintained and in which his associates are sociable and congenial.

Alberta Crest a Rockcraft Project



By
Betty
Anderson

An unusual and attractive reproduction of the Alberta Coat of Arms is presently on display in Calgary, where it is attracting the attention and interest of many. The emblem, made entirely of various types of rock, measures 18 by 24

inches, and is enclosed in a polished mahogany frame. It represents approximately 130 man hours of work on the part of members of the Calgary Rockcrafters' Club.

The original colours of the Coat of Arms are reproduced, with the St.

George's Cross reproduced in bright red vitrolite, set in polished slabs of white marble. The blue sky is of crushed solalite, and the mountains are white howlite, with the dark lines, natural to this particular rock, creating a startling effect of snow and shadows. Crushed jasper was used to form the foothills, while the prairie is represented by crushed orthoclase. Small shaped pieces of honey onyx, tumble-polished, were used for the wheat heads, with the background filled in with crushed brown calcite.

The Coat of Arms was displayed for the first time at the Southern Al-

berta Jubilee Auditorium, and it is interesting to note that it blended so completely with the decor of the building that it was almost unnoticed, until accented by a spotlight and a showcard identification.

The Calgary Rockcrafters' Club is a small group, all with a common interest in lapidary work. They enjoy occasional field trips, and meet informally each month to discuss and compare various techniques and materials used in their hobby, and to share new discoveries of methods and sources of materials.

BOOKS IN REVIEW

The opening of the 'high country', the vast reaches of the Canadian Rockies in the area now occupied by Jasper National Park, is described through the eyes and the experiences of James Shand Harvey by **J. G. MacGregor** in his fifth book on the west, "**Pack Saddles to Tete Jaune Cache.**"

The story is smoothly told, with quiet respect for the courage of the early pioneers, and appreciation of their admiration for the beauties of the Canadian Rockies. There are no pseudo-historic accounts of flaming guns and mass brawls. Instead, the story relates the impressions of eye-witness of the sweating labour of thousands of men engaged in the construction of the western railroads; of the patient packhorses straining through muskeg and scrambling over treacherous mountain trails; of the early homesteaders and their acceptances of the violence of weather and terrain. Mr. MacGregor describes the mutual respect of white man and Indian in facing the hardships of the country, and he translates most competently throughout the story the underlying love of Shand Harvey and his fellow pioneers for the peace and beauty of the land they opened.

For Albertans, and for northern Albertans especially, the book is a thoroughly workmanlike and very enjoyable saga of country everyone now knows, either as a tourist on the paved routes to the national parks, or as amateur historian threading the byways of past years. Certainly it will give substance and significance to locations met travelling from Edmonton to the Rockies. **McClelland and Stewart Limited.** \$5.00.